Appendix

The narratological terms used in this study are all borrowed from Gérard Genette’s *Figures III*, and I will define them briefly for the sake of readers who may not be familiar with Genette’s seminal book. Narrative levels are a phenomenon of embedding, subordination, relations of containing/contained, or outside/inside, between the act of narration and the events narrated, as well as between various stories told in one text. The highest, or outermost, level is the one concerned with the narration of the events (or *diegesis*) and is therefore called *extradiegetic*. Immediately subordinate to the extradiegetic level is the *diegetic* level it narrates, that is, the events themselves. Events may include speech acts of narration, whether oral or written. Stories told by characters belonging to the diegetic level constitute a second-degree narrative, a *metadiegetic* level. Within this level additional stories may create a *meta-metadiegetic* level, and so on ad infinitum (at least in principle).

Sometimes the relations between narrative levels are those of analogy, that is, similarity and contrast. An analogy that verges on identity, making one level a kind of mirror or reduplication of another, is known by the term *mise en abyme*. The transition from one narrative level to another is in principle effected by the act of narration, which draws the reader’s attention to the shift. Sometimes, however, the transition is not marked, and the discreteness of levels is transgressed. Characters from an inner story may, for example, address their narrator, or the “dear reader” may be asked to help a character accomplish a difficult task. The transgression of levels is known as *metalepsis*. In extreme cases it collapses completely the distinction between outside and inside, container
and contained, narrating subject and narrated object, often resulting in a radical problematization of the border between reality and fiction.

Narration is by definition at a higher narrative level than the story it narrates. One classification of narrators therefore depends on the typology of narrative levels. The diegetic level is narrated by an extradiegetic narrator, the metadiegetic level by a diegetic (or intradiegetic) narrator, and the meta-metadiegetic level by a metadiegetic one.

Genette distinguishes between narration and focalization (formerly known as point of view). Succinctly put, his distinction is between speaking and seeing (where seeing is—at least in my interpretation—not restricted to the visual; cf. Rimmon-Kenan 1983, 71-85). A person, and by analogy, a narrative agent, is capable of both speaking and seeing, and even of doing both things at the same time—a state of affairs that facilitates the widespread confusion between the two activities. Moreover, it is almost impossible to speak without betraying some personal point of view, if only through the language used. But a person or a narrative agent is also capable of undertaking to tell what another person sees or has seen. Thus speaking and seeing, narration and focalization, may, but need not, be attributed to the same agent.